

Arthur Listeman

GRADED PIANO TECHNICS

A RAPID AND INTERESTING SYSTEM FOR THE DEVELOPMENT OF A
SOUND TECHNIC

SUITABLE FOR ALL PIANO STUDENTS

IN GRADES

LISTEMAN'S GRADED PIANO TECHNICS, BOOK I	(Grades 1-2)	1.00
<u>LISTEMAN'S</u> GRADED PIANO TECHNICS, BOOK II	(Grades 3-4)	1.00

BY THE SAME AUTHOR:

LISTEMAN'S PHRASING, RHYTHM AND MELODY, BOOK I	1.00
LISTEMAN'S ARPEGGIO SCHOOL, BOOK I	.90

LOUIS RETTER MUSIC CO.
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2 LISTEMAN'S GRADED PIANO TECHNICS.

BOOK 2. (Grades 3 and 4.)

DIFFICULTIES IN FINGERING.

1. ♩ - 160

2. ♩ - 160

2. ♩ - 160

3. ♩ - 92


PARALLEL RUNS.

3

4. $\text{♩} = 92$

5. $\text{♩} = 92$

6. $\text{♩} = 160$

 - 120

Legato

7.

8.

9.

10.

11.

12.

♩ - 120

Legato

13.

14.

15.

16.

17.

18.

THIRDS.

Left Hand.

19. ♩ - 69

20. ♩ - 80

21. ♩ - 80

22. ♩ - 60

23. ♩ - 80

24. ♩ - 60

25. ♩ - 80

26. ♩ - 60

27. ♩ - 108

28. ♩ - 144

22-34

THIRDS.

Right Hand.

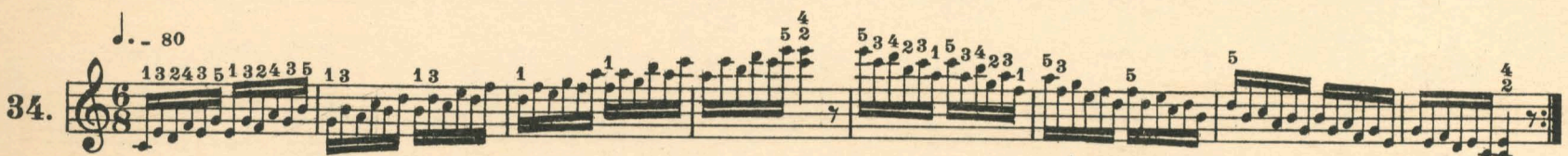
29. 

30. 

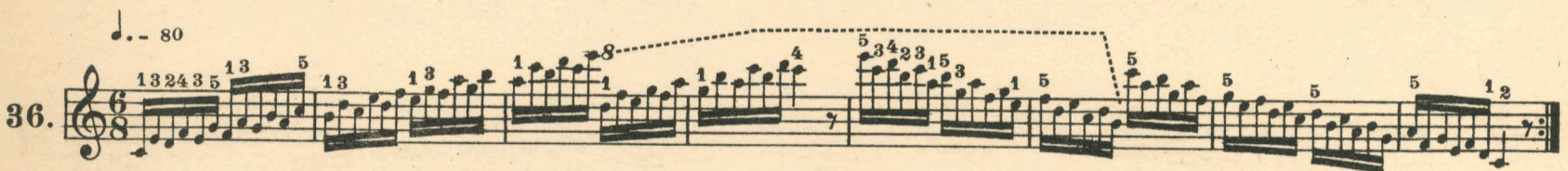
31. 

32. 

33. 

34. 

35. 

36. 

37. 

38. 

♩ - 100

22 - 34

PROGRESSIVE STUDIES.

Right Hand

46. 100

47. 100

48. 100

49. 100

50. 100

51. 92

Var.I. 8

Var.II. 8

Var.III. 8

Var.IV. 8

52. 92

53. $\text{♩} = 80$

1 3 2 1 2 3 1 5 1 2 1 3 2 1 2 3 1 5 1 2 1 1 5 1 2 1 1 5 1 2 1 1 5 1 2

5 1 3 2 1 2 1 2 3 4 5 1 3 2 1 5 1 3 2 1 5 1 3 2 1 5 1 3 2 1

1 1 5 1 2 1 1 5 1 2 1 1 5 1 3 2 1 3 2 1 2 1 5 1 3 3 1 2 1

5 1 3 2 1 5 1 3 2 1 5 1 3 1 2 3 1 5 3 4 5 1 2 1 2 3 1 5 3

5 1 3 1 2 1 5 1 3 1 2 1 5 1 3 1 2 1 5 1 3 1 2 1 5 1 3 3

1 1 5 3 1 2 1 1 5 3 1 2 1 5 3 1 2 1 5 3 1 2 1 5 3 1 2 1 5 3

54. 

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The bass staff provides a simple harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

55. Musical score for exercise 55, featuring a treble and bass staff with a 3/4 time signature and a tempo of 120. The score includes fingerings and slurs.

The musical score is for a piano piece titled "The Merry Widow". It begins with a piano introduction in 3/4 time, marked with a piano (p) dynamic. The introduction consists of two staves of music, with the right hand playing a melody and the left hand providing a harmonic accompaniment. The key signature is one flat (B-flat). The waltz section follows, marked with a waltz (V) time signature. The tempo is indicated as "Moderato". The waltz is in 3/4 time and features a lively melody in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below the notes. The piece concludes with a double bar line and repeat dots.

11

56.

2

3

5

CONTRACTION.

57.

TRILL STUDY.

58

SCALE STUDIES.

I

59. 

II

[illegible]

♩ - 100

Left Hand

66. 

67. 

68. 

69. 

70. 

ONE TO SEVEN NOTES PER BEAT.

♩ - 84

71.

Exercise 71: A piano piece in common time (C) with two staves. The melody in the right hand consists of eighth-note patterns, while the bass line in the left hand features quarter-note patterns. Fingerings are indicated by numbers 1-5 above or below notes. The exercise is divided into four measures, each with a repeat sign at the end.

Continuation of exercise 71: The second system of exercise 71, continuing the eighth-note melody in the right hand and quarter-note bass line in the left hand. It also consists of four measures with repeat signs.

72.

Exercise 72: A piano piece in common time (C) with two staves. The melody in the right hand is a continuous eighth-note scale, and the bass line in the left hand is a continuous eighth-note scale. Fingerings are indicated by numbers 1-5 above or below notes. The exercise is divided into four measures, each with a repeat sign at the end.

Continuation of exercise 72: The second system of exercise 72, continuing the eighth-note scales in both hands. It also consists of four measures with repeat signs.

73.

Exercise 73: A piano piece in 3/4 time with two staves. The melody in the right hand is a continuous eighth-note scale, and the bass line in the left hand is a continuous eighth-note scale. Fingerings are indicated by numbers 1-5 above or below notes. The exercise is divided into four measures, each with a repeat sign at the end.

Continuation of exercise 73: The second system of exercise 73, continuing the eighth-note scales in both hands. It also consists of four measures with repeat signs.

SINGLE RUNS FOR TWO HANDS.

15

74. $\text{♩} = 126$ R. H. L. H.

75. $\text{♩} = 92$ R. H. L. H.

76. $\text{♩} = 76$ R. H. L. H.

77. $\text{♩} = 42$

22 - 34

STACCATO.

78. $\text{♩} = 100$

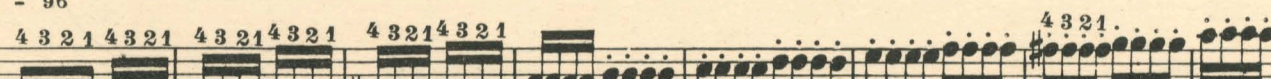
79. $\text{♩} = 100$

80. $\text{♩} = 100$

81. $\text{♩} = 69$

22 - 34

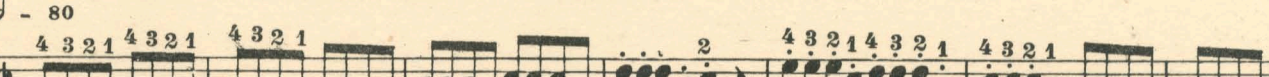
82. 

83. 

The image shows a musical score for a piano piece, likely a waltz. It consists of two staves, a treble staff and a bass staff, joined by a brace on the left. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two main sections. The first section, marked with a '4' above the staff, is a waltz. The second section, marked with a '4' below the staff, is a piano introduction. The score includes various musical notations such as notes, rests, and dynamic markings.

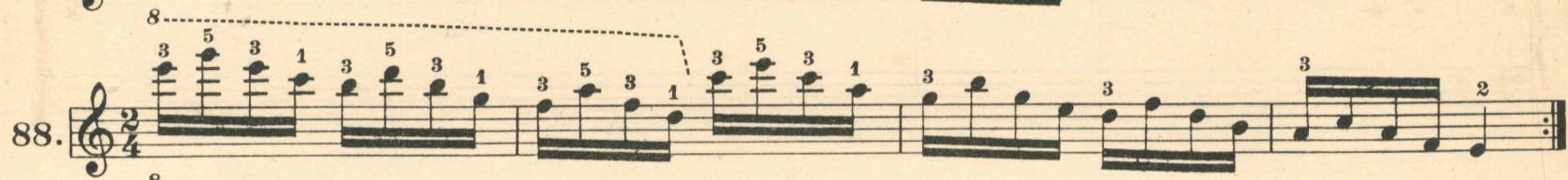
84. 

[illegible]

86. 

ARPEGGIOS.

♩ = 120



Left Hand



ARPEGGIOS.

In strict time

♩ = 120

99.

100.

101.

102.

103.

22-34

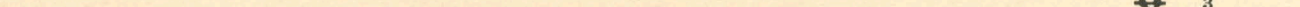
SUSTAINED TONES.


♩ - 80

Right

[illegible]

115. 

116. 

117. 

Left

[illegible]

119.

120. *ten.* *ten.* *ten.* *ten.*

121. *ten. ten.*

4 3 2 3 4 3 2 3 4 2 5

122.

3 2 4 3 3 2 3 2 2

ten. 1 2 1 2 1 2 2

ten. Leo. Leo. Leo.

CHROMATIC SCALE.

• - 96

[illegible]

P H R A S I N G.

124. *sempre legato*
staccato

125.

126.

127.

128.

22 - 34

PHRASING.

♩ - 132

129.

130.

131.

132.

133.

Right Hand

134.

Left Hand

OCTAVES.

J - 138

Right Hand



Left Hand



TWO OCTAVE ETUDES.

25

$\text{♩} = 80$

I

146.

II

147.

THREE TO TWO.

♩. - 69

148.

5 3 1 5 3 1

149.

5 3 1 5 3 1

150.

5 3 1 5 3 1 5 3 1

151.

3 1 3 1 3 1 3 1

152.

3 1 3 1 3 1 3 1

153.

3 1 3 1 3 1 3 1

RHYTHM STUDIES.

27

154. $\text{♩} = 132$

Synco pes

155. $\text{♩} = 132$

Synco pes

156. $\text{♩} = 132$

157. $\text{♩} = 132$

158. $\text{♩} = 80$

Synco pes

159. $\text{♩} = 60$

LEFT HAND ACCOMPANIMENTS.

160. $\text{♩} = 100$

161. $\text{♩} = 66$

162. $\text{♩} = 69$

163. $\text{♩} = 69$

164. $\text{♩} = 100$

165. $\text{♩} = 72$

166. $\text{♩} = 100$

167. $\text{♩} = 120$

168. $\text{♩} = 69$

169. $\text{♩} = 72$

170. $\text{♩} = 72$

171. $\text{♩} = 100$

22 - 34

TREMOLO.

* Play in same manner as first measure

172.

173.

174.

175.

Melody from "STORM AT SEA" by Lucien Durand

176.

GRACE NOTES

♩ - 120

Written

177.

Played (I)

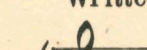
A musical score for a piece titled "Played (I)". It features a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5. The bass clef provides a simple accompaniment of quarter notes, also with fingerings. The piece concludes with a double bar line and repeat dots.

or Played (II)

5 5 5 2/4

Written

178.



Played (I)

A musical score for a piece titled "Played (I)". It consists of two staves, treble and bass, in common time (C). The key signature has one sharp (F#). The treble staff features a complex melody with many beamed sixteenth and thirty-second notes, often grouped with fingerings like 2 4, 3, 2 4 3, and 2 4. The bass staff provides a simpler accompaniment with eighth and sixteenth notes, including fingerings 5, 1, 3, 5, 1, 2, and a final 2/4 measure. The piece concludes with a double bar line and repeat dots.

or Played (II)

A musical score for a piano piece, labeled 'or Played (II)'. It consists of two staves, treble and bass, in common time (C). The key signature has one sharp (F#). The score is divided into four measures by vertical dashed lines. The first measure has a treble staff with a quarter note F#4, an eighth note G4, and a quarter note A4, all beamed together with a '2 4 3' fingering. The bass staff has a half note F#3. The second measure has a treble staff with a quarter note B4, an eighth note C5, and a quarter note D5, all beamed together with a '2 4 3' fingering. The bass staff has a half note G3. The third measure has a treble staff with a quarter note E5, an eighth note F#5, and a quarter note G5, all beamed together with a '2 4 3' fingering. The bass staff has a half note A3. The fourth measure has a treble staff with a quarter note F#5, an eighth note G5, and a quarter note A5, all beamed together with a '2' fingering. The bass staff has a half note B3. The piece ends with a double bar line and repeat dots. The number '5' is written below the first and third measures, and '2' is written below the fourth measure.

179. **Written**



Played (I)

A musical score for a piece titled "Played (I)". The score is written for piano (p) and consists of two staves: a treble staff and a bass staff. The time signature is common time (C). The key signature has one sharp (F#), indicating the key of D major or F# minor. The piece is divided into four measures. The first measure has a treble staff with a quarter note D5 (finger 1), a quarter note E5 (finger 1), and a quarter note F#5 (finger 1), all beamed together. The bass staff has a quarter note D4 (finger 3), a quarter note E4 (finger 2), and a quarter note F#4 (finger 5), all beamed together. The second measure has a treble staff with a quarter note D5 (finger 1), a quarter note E5 (finger 1), and a quarter note F#5 (finger 1), all beamed together. The bass staff has a quarter note D4 (finger 1), a quarter note E4 (finger 5), and a quarter note F#4 (finger 2), all beamed together. The third measure has a treble staff with a quarter note D5 (finger 1), a quarter note E5 (finger 1), and a quarter note F#5 (finger 1), all beamed together. The bass staff has a quarter note D4 (finger 1), a quarter note E4 (finger 5), and a quarter note F#4 (finger 2), all beamed together. The fourth measure has a treble staff with a quarter note D5 (finger 1), a quarter note E5 (finger 1), and a quarter note F#5 (finger 1), all beamed together. The bass staff has a quarter note D4 (finger 1), a quarter note E4 (finger 5), and a quarter note F#4 (finger 2), all beamed together. The piece ends with a double bar line and repeat dots.

or Played (II)

A musical score for a piano piece, labeled 'or Played (II)'. It consists of two staves, treble and bass, in common time (C). The piece is divided into four measures by vertical dashed lines. Fingerings are indicated by numbers 1-5 above or below notes. The first measure has a treble staff starting with a 5/3 fingering and a bass staff starting with a 3/2 fingering. The second measure has a treble staff starting with a 5/2 fingering and a bass staff starting with a 2/1 fingering. The third measure has a treble staff starting with a 5/3 fingering and a bass staff starting with a 2/1 fingering. The fourth measure has a treble staff starting with a 4/2 fingering and a bass staff starting with a 2/1 fingering. The piece ends with a double bar line and repeat dots in both staves.

BLACK-KEY STUDIES.

31

J. - 92

Right Hand.

180.

Var.

181.

Var.

182.

183.

Left Hand.

184.

Var.

185.

Var.

186.

187.

EXTENDED CHORDS.

♩ - 80

Right Hand

188.

Left Hand

189.

R. H.

190.

L. H.

191.

THE TURN.

A turn is an embellishment consisting of a group of rapid notes, joining one principal note with another. The turn is usually abbreviated in notation by using the "turn sign" "∞", which is placed over or after the principal (first) note.

Example I

Written Played

When the turn (∞) is placed directly over or under the note, the ornamentation begins immediately.

A flat, sharp or natural placed over the turn (∞ ♭ ∞ ∞ ♯ ∞ ∞ ♮ ∞) indicates that the note above the principal note is to be flatted, sharped or played natural.

Example II

Written Played (I) Played (II)

The first and last notes are principal notes.

When the turn is placed after the note the ornamentation begins on the second half of the beat or later, depending upon the tempo and nature of the composition.

A flat, sharp or natural placed under the turn (∞ ♭ ∞ ∞ ♯ ∞ ∞ ♮ ∞) indicates that the note under the principal note is to be flatted, sharped or played natural.

Written

192.

Played

193.

Written

194.

Right Hand

Played

195.

Written

195.

Right Hand

Played (I)

Played (II)

22 - 34

THE TURN (Continued)

Andante ♩ - 96

Written

Played

196.

Written

Played

Fine

Played

D. C. al Fine.

Written

CROSSING HANDS.

Moderato ♩ - 128

197.

THE TRIADS

On the seven degrees of the scale in C major.

Tonic.	Super-tonic.	Mediant.	Sub-dominant.	Dominant.	Sub-median.	Sub-tonic.	Tonic.
Degrees: I	II	III	IV	V	VI	VII	I

ARPEGGIOS.

♩ - 80

198.

Tonic. Sub Mediant. (Relative Minor.)

Sub Dominant. Super Tonic.

Sub-Tonic (diminished.) Dominant.

Mediant. Tonic.

Diminished Seventh. Dominant Seventh.

199.

200.

22 - 34

PEDAL.

♩ - 66

35

Moderato.

201.

202.

203.

204.

205.

PHRASING

RHYTHM

AND
MELODY

Arthur Listeman

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FOR PIANO

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